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SAN FRANCISCO CINEMATHEQUE

480 Potrero Avenue
San Francisco CA 94110
415 558-8129

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The Cinematheque is in constant need of volunteers to help with graphics, publicity, filing, bulk mailings and other ongoing office projects. If you have free time (on a monthly or weekly basis) and an interest in fine art film, the Cinematheque welcomes you. For further information call the Cinematheque at 558-8129, Monday through Friday, 1-5pm, or leave a message with your name and phone number and we'll get back to you.

For future calendars by mail write to:
S.F. Cinematheque
480 Potrero Ave
San Francisco, CA 94110
or call: 415 558-8129

The S.F. Cinematheque, a project of the Foundation for Art In Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, The Columbia Foundation, San Francisco's Grants for the Arts, The San Francisco Foundation, the William & Flora Hewlett Foundation, the John D. & Catherine T. MacArthur Foundation, the Rockford Corporation, The Zellerbach Family Fund, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

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WINTER
1989

CINEMATHEQUE

**ANOTHER VIEW:
Selected Works Re-Screened**

In this new film and video series, Cinematheque will re-screen works recently shown within its regular programs. This is not intended as a best of or highlight series, rather, the programs will be set up to explore and re-examine works in a different context and/or viewing situation. The lengths of the programs will be under 70 min. to allow for a more concentrated viewing.

To further make works available, these additional screenings will be open to the public free of charge.

ALL SHOWS 5PM SUNDAYS S F A I

Nov 12th

Kali Film (1988) by Birgit and Wilhelm Hein, Color/B&W, 16mm, sound (Date screened: 9-17-89)

Nov 19th

Winterwheat (1989) by Mark Street, Color, 16mm, sound (Date screened: 9-14-89)

Expulsion (1989) by Julie Murray, Color, S8, sound (Date screened: 9-14-89)

Version (1988) by Jill Garellick, Color, video, sound (Date screened: 9-23-89)

Remains To Be Seen (1989) by Phil Solomon, Color, S8, sound (Date screened: 5-25-89)

Dec 3rd

Futility (1989) by Greta Snider, B&W, 16mm, sound (Date screened: 9-14-89)

Martina's Playhouse (1989) by Peggy Ahwesh, S8, sound (Date screened: 6-17-89)

Warm Broth (1988) by Tom Rhoads, Color, S8, sound (Date screened: 6-17-89)

Dec 10th

Short films by Alexander Kluge: *The Eternity Of Yesterday* (1960/63), *Teachers Through Change* (1962/63), *Protocol Of A Revolution* (1963), *Proven Competence Portrayed* (1964), *Frau Blackburn, Born January 5, 1872, Is Filmed* (1967), *Fireman E.A. Winterstein* (1968), *News From The Hohenstrauffens* (1977)

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Free copy of Cinematograph
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Please make all checks payable to the San Francisco Cinematheque. All memberships are annual and tax deductible to the full extent allowed by law. Unless you request otherwise, we would like to include you on our program calendar as a Friend of the San Francisco Cinematheque.

Thank you for your support!

San Francisco Cinematheque
480 Potrero Avenue San Francisco, CA 94110 415 558-8129

THURSDAYS

S F A I 800 CHESTNUT STREET

Nov 9 THURSDAY

ROBERT BREER: OLD & NEW

Since his first film nearly 40 years ago (*Form Phases 1*, 1952) Robert Breer has established himself as one of cinema's consummate visual artists whose more than 30 complex yet whimsical animated films stand alone in the creative ways they employ the nature of the film medium. Tonight's program offers a capsule overview of Breer's oeuvre, including the four films he has completed during the 1980's: *Recreation* (1956), *A Man and His Dog Out For Air* (1957), *Breathing* (1963), *Fist Fight* (1964), 69 (1968), *Fuji* (1974), *Swiss Army Knife With Rats and Pigeons* (1981), *Trial Balloons* (1982), *Bang* (1986), and *A Frog on The Swing* (1989, premiere). (65 min., total)

ALL SHOWS 8PM
UNLESS OTHERWISE NOTED



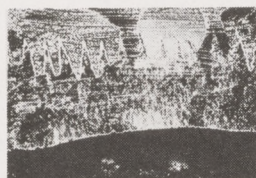
Nov 9 Recreation

Nov 16 THURSDAY

NEW DIRECT ANIMATION FROM EUROPE

Filmmaker Stephanie Maxwell in person.

American filmmaker Stephanie Maxwell will present an evening of recent French, German, and Dutch films that are shaped directly by the filmmakers' hands. The films are both representational and abstract, using a multiplicity of animation techniques ranging from scratching, painting and collaging directly onto film to the hand manipulation of live-action images. Films include *Untitled* by Cecile Fontaine, *Der General* by Schmelzdahin, *Vision* by Dirk de Bruyn, *Altergraphies* by Frederique Devaux, *Mission Ville* by Ties Poeth, *Vie de M.B.* (6) by Maurice Lemaitre, *Please Don't Stop* by Maxwell, and others. Stephanie Maxwell will be Artist In Residence at the Exploratorium November 17-19.



Nov 16 Please Don't Stop

Nov 23 THURSDAY

No THURSDAY SHOW

Happy Thanksgiving

Nov 30 THURSDAY

INDEPENDENT FEATURES: DETERMINATIONS

Filmmaker Oliver Hockenhull in person.

Canadian Oliver Hockenhull's *Determinations* (1988, 75 min.) incorporates raw documentary material, symbolic and poetic inflections, and Brechtian dramatic sequences into an essay concerning the actions, arrest, media attention, and sentencing of Vancouver's Direct Action Anarchist group. "What makes Hockenhull's film so extraordinarily rich is that it combines three different ideas...into a richly intersecting weave. We feel the filmmaker's clear condemnation of what he regards as oppression and destruction; the film's editing patterns encourage the viewer to...evaluate the material from an ethical perspective. And yet stylistically the work is a brooding, poetic meditation on its maker's confusions and despair." (Fred Camper, *Chicago Reader*)



Nov 30 Determinations

Dec 7 THURSDAY

IN BATAILLE'S DARK CHAMBER: THE DEADMAN

Filmmakers Ahwesh and Sanborn in person.

Filmmakers Peggy Ahwesh and Keith Sanborn will be on hand to premiere their new film, *The Deadman* (1989, 40 min.). Based on a short story by Georges Bataille, it is "the story of Marie on her dark and stormy night of the soul. Her quest for self mastery and subjecthood leads her through the body to the void. Riddle: What does a woman want that a dead man has?" (P.A. & K.S.) The film features performances by Jennifer Montgomery, Diane Torr, Ramon Quanta la Gusta and Scott Shat. A presentation by the filmmakers will be held at and in collaboration with Small Press Distribution, 1814 San Pablo Avenue (Berkeley) on Friday, December 8, at 8:00 P.M.



Dec 7 The Deadman

Dec 14 THURSDAY

LOCAL COLOR—NEW FROM BAY AREA FILMMAKERS

Tonight's program offers a selection of eight new and varied films by filmmakers currently living in the Bay Area: *Still Point* by Barbara Hammer, "Movement, relationship, home and homelessness revolve around the point of centeredness in a 4-screen multiple image." (B.H.); *The Passion Goose-Egg Tuffy* by Ted White, "A stylized home-movie anti-epic in two acts." (T.W.); *Kongstraat* by Dana Plays, "The film examines sidewalk life in Belgium and narratives of a visible beating heart, and of a fish whose eggs are poisonous to both the rich and the poor." (D.P.); *Ecce Homo* by Jerry Tartaglia, "employs footage from Genet and male sex films—it is a call to reclaim Gay Power." (J.T.); *Walls in the Woods* by Sal Giammona: *Nigeria* by Chuck Hudina; *Film For...* by Alfonso Alvarez; and *Autumnal Diptych* by Rock Ross. (65 min., total)



Dec 14 Kongstraat

Dec 21 & 22 THURSDAY & FRIDAY

ROBERTO ROSSELLINI'S THE AGE OF THE MEDICI Parts 1-3

(1973) As in his earlier films of crucial historical figures (*The Rise of Louis XIV* and *Socrates*) Rossellini has again chosen to closely analyze the political, intellectual and economic climate of a society in transition; in this case, 15th Century Italy and the forces of commerce and art as represented by Cosimo de Medici and Leon Battista Alberti. While social parallels are drawn between Italy's emergence from the Middle Ages and the Age of Pericles in ancient Athens, the individual prejudices, aspirations, and agonies of Medici and Alberti form the film's framework. Parts 1 and 2 (168 min.) on Thursday and Part 3 (84 min.) on Friday.



Dec 21 & 22 The Age of Medici

SATURDAYS

EYE GALLERY 1151 MISSION STREET

Nov 11 SATURDAY

ALTERNATE WORLDS: PORTRAITS OF DECAY

A selection of three films which create subversive portraits of their makers' worlds: sometimes centering on themselves, other times on imagined characters. *Green* (1988, 36 min., super-8) by Tom Rhoads. "Abrasive, anarchic, sometimes calling to mind the French poet Artaud, the super-8 films of Tom Rhoads suggest a scenario of psychic domestic violence. The films seem to wrestle with the themes of beauty and ugliness, love and hate, as unresolvable but ever co-present contradictions." (Parabola) *It Scares Me To Feel This Way* (1987, 11 min.) by Sallie Fuchs, is a strange and disturbing first film documenting and commenting on her condition as a bulimic. *The End* (1953, 35 min.) by Christopher Maclaime is a still-overlooked classic expression of despair which is also one of the truest portraits of San Francisco Beat culture on film.

ADMISSION
\$4 GENERAL / \$2 STUDENTS
W/I.D., SENIORS, DISABLED.



Nov 11 It Scares Me to Feel This Way



Nov 12 Sans Soleil

Nov 18 SATURDAY

LABOR PAINS: FILMS ON WOMEN AND MOTHERHOOD

Films by Roberta Cantow, Patti Bruck, and Marjorie Keller

Tonight's program presents three films which probe and critique the traditional roles women are forced to accept in family life. Each has been made in a highly distinctive personal style with a strong point of view. *Clothesline* (1981, 32 min.) by Roberta Cantow, is "a cherished, sometimes comic memory connected with mothers, husbands, children, neighbors...It documents the pragmatic, symbolic and artistic role of laundry in women's lives." (R.C.) *Slippage* (1989, 35 min.) by Patti Bruck "examines the societal pressures placed on women in their role as mother, the overwhelming difficulties encountered in trying to break familial patterns, and how relationships are perceived as restraining personal development." (P.B.) *Misconception* (1977, 43 min.) by Marjorie Keller, "struggles with and structures the images and sounds, myths, and personal tensions between a man and a woman throughout the birth of their child." (M.K.)



Nov 18 Slippage

Nov 25 SATURDAY

No SATURDAY SHOW

Dec 2 SATURDAY

VIDEO REFUSÉS—HIGHLIGHTS FROM THE FIRST FOUR YEARS

Curated and presented by Critic and Video Artist Valerie Soe

In just four years the Video Refusés Festival has gone from iconoclastic outsider to an innovative venue for the most happening video shown in town. This program of shorts, selected by local videomaker and critic Valerie Soe, reflects the high energy and vitality that characterizes the typical Refusés program, including: Graham Dent and Thea Other's *In God We Trust*; *Chernobyl West* by Mark Gilliard; Phil Pateris's *White Ronnie*; Blimpcow Productions' *Surfin' Cows*; Branda Miller's *That's It, Forget It*; Leslie Singer's *Refried Broccoli*; Dominica Kriz's *Ascension*; *Cassandra/Seething at the Mouth by Erotic Psyche*; Emjay Wilson's *Your Bloody Nose*; Cecilia Dougherty's *Sick*; and *What Are You? Chickenshit?* by Stuart McGowan. (60 min., total)



Nov 26 Kuhle Wampe



Dec 2 Chernobyl West

Dec 9 SATURDAY

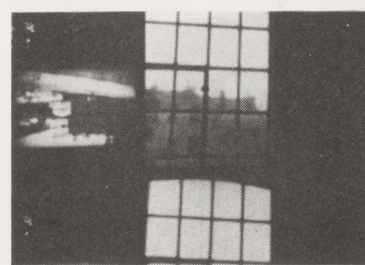
OPEN SCREENING

In an effort to expand our programming base and offer public exposure for new work, the Cinematheque again invites film and video artists to share recently completed or in-progress works at our regular Open Screening. All work shown will be considered for inclusion in our Second Annual Open Screening Highlights program this coming June. All formats (super-8mm, 16mm, 1/2" or 3/4" video) will be screened on a first-come basis. Admission is free.

Dec 16 SATURDAY

DORE O.—BLINDMAN'S BALL & OTHERS

"Reality never reveals itself in our experiences and investigations except as through glass, which is partially transparent and partially reflects him who peers in." (Musil) German filmmaker Dore O. has been at the forefront of Europe's avant-garde as artist, teacher, and art activist for the last twenty-five years. Her recent *Blindman's Ball* (1988, 34 min.) was one of the Grand Prize Winners at last year's Oberhausen Film Festival: "The situation of lying and fevering creates a fantasy and dream world—reality shatters in thousands of mirrors, which show the life, work and memory of the sick in facets." (D.O.) Also: *Blonde Barbarei* (1972, 25 min.) and *Frozen Flashes* (1976, 30 min.).



Dec 16 Blonde Barbarei

Dec 23 & 24 SATURDAY & SUNDAY

No SATURDAY & SUNDAY SHOW

Happy Holidays

SUNDAYS

S F A I 800 CHESTNUT STREET

Nov 12 SUNDAY

ANOTHER VIEW: Kali Film by Birgit & Wilhelm Hein

SELECTED WORKS RE-SCREENED
See other side for information. Admission free.

SANS SOLEIL (SUNLESS) BY CHRIS MARKER

"A film that stirs the imagination on many levels, in *Sans Soleil* (1982, 100 min.) Marker uses modern-day Japan, with its electronic games, its age-old obsessions and atomic bomb memories, as a gameboard for a complex system of references connecting such diverse subjects as the poverty of African natives, the open spaces of Iceland, and the vertigo of memory as perceived by Hitchcock. Like *La Jetee*, *Sans Soleil* deals with memory and time, deconstructing and reconstructing both in a lyrical cine-poem." Pacific Film Archive Calendar

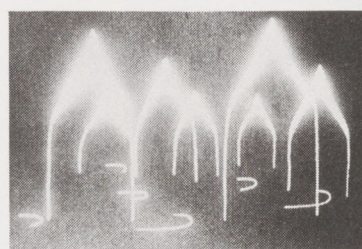
Nov 19 SUNDAY

ANOTHER VIEW: Films/tapes by Mark Street, Julie Murray, Jill Garellick, and Phil Solomon

ANIMATING FORM: THE FILMS AND PAINTINGS OF OSKAR FISCHINGER

Elfriede Fischinger in person.

Oskar Fischinger (1900-67) was one of the pioneering filmmakers of Europe's 1920's avant-garde, whose early abstract, or "concrete," animations initiated such techniques as painting on film, direct manipulation of soundtracks, wax-slicing, glass-painting, and musical synchronization. Fischinger's work has had enormous impact on filmmakers ranging from Len Lye, the Whitney Brothers, and Mary Ellen Bute to Walt Disney and Fritz Lang. Tonight's selection of 12 films (spanning his entire career) will be introduced by Elfriede Fischinger, his wife and creative assistant, who will also present slides and originals of Fischinger's stereographic paintings.



Nov 19 Study #9

Nov 26 SUNDAY

KUHLE WAMPE AND KAMERADSCHAFT

Made in late Weimar Germany (1931) during a time of severe economic and political crisis which saw the rise of Nazism and Hitler, both *Kuhle Wampe* (Slatan Dudow and Bertolt Brecht) and *Kameradschaft* (G.W. Pabst) were daringly open in their espousal of political collectivism and international solidarity. Written in part by Brecht, with music by Hanns Eisler, *Kuhle Wampe* is a portrait of working class life in Berlin on the eve of Hitler's rise. *Kameradschaft* is based upon an actual mining disaster on the Franco-German border in 1919 when German miners defied wartime enmities and corporate interests to rescue their French comrades.

Dec 3 SUNDAY

ANOTHER VIEW: Films by Peggy Ahwesh, Greta Snider, and Tom Rhoads

VENGEANCE IS MINE BY SHOHEI IMAMURA

Vengeance is Mine (1979, 128 min.) is Imamura's masterful examination of an unregenerate criminal mind. Based on an actual multiple-murder case, *Vengeance* is punctuated with graphic violence and grisly humor, and as with all of Imamura's films, becomes a complex portrait of modern Japanese society. "The film itself seduces and assaults the audience, just as the character Enokizu did his victims. *Vengeance* shows us the places never seen in most Japanese films—the back alleys and cheap inns." (Sheldon Renan) Also: Yukio Mishima's *Rite of Love and Death*.

Dec 10 SUNDAY

ANOTHER VIEW: Short Films by Alexander Kluge

NEW BY BRAKHAGE: 1987-89

The master independent/personal filmmaker continues to astonish with several recently released films, all of which will be receiving their premiers: *Kinderring* (1987, 3 min., sound); *Marilyn's Window* (1988, 4 min.); *Matins* (1988, 2 1/2 min.); *Babylon Series* (1989, 7 1/2 min.); *Vision In Meditation* (1989, 20 min.), "inspired by Stein's *Strangers In Meditation*, and (as such) it gives an equality of thought—'weight'—to each image of its composition. It is a paradigm of a mind free of Drama..." (S.B.); and *Faust 4* (1988, 37 min., music by Rick Corrigan), "moving visual thinking, the imaged thought process of young Faust escaping the unbearable pictures of his broken romantic idyll..." (S.B.) (73 min., total)

Dec 17 SUNDAY

IN MEMORIUM: BOB FLEISCHNER

1989 saw the deaths of several key figures of American independent filmmaking, most recently former friends and collaborators Jack Smith and Bob Fleischner. Tonight the Cinematheque will begin paying tribute to these and others whose presences helped define the "Underground" or Avantgarde film movement with a selection of films by Bob Fleischner. Co-maker of *Blonde Cobra* with Ken Jacobs and Jack Smith, he appeared in many of Jacobs' works and several of Richard Foreman's plays. "His greatest and least known achievement is a series of very unassuming film poems based on small, personal themes, with a light tint of nostalgia, all very direct and pure." (Jonas Mekas) Eleven films including *Grandma's House* (1965), *Max's Shirt* (1975), *Lady Louise* (1979), and others. (75 min., total)

CINEMATHEQUE

WINTER
1989